

DIME NOVEL ROUND-UP

A monthly magazine devoted to the collecting, preservation and literature of the old-time dime and nickel novels, libraries and popular story papers.

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DIME NOVEL SKETCHES #11 WIDE AWAKE WEEKLY

Publisher: Frank Tousey; 168 issues beginning April 20, 1906 and ending July 2, 1909; 8x11, 32 pages with bright colored covers. The series began with adventure and success stories similar to Fame and Fortune but with No. 41 changed to stories about Young Wide Awake, a brave boy fireman who fought every conceivable type of fire including rival fire companies. With No. 137 another attempt to capitalize on the success of the Frank Merriwell stories was launched with the introduction of Dick Daresome. His adventures ended with the last issue.

The Pseudonyms of Edward S. Ellis

by Denis R. Rogers

Part IV—New Information

For the benefit of readers having runs of "The Round-Up," the comments made previously are pinpointed below by reference to the pages and whole numbers of the three issues containing my original article. The whole numbers 266, 267 and 268 were used for Volume 22, Nos. 11 and 12 (November and December 1954) and Volume 23, No. 1 (January 1955).

Captain C. B. Ashley: (No. 268, Page 3). Only two tales under this by-line are known, both of which first appeared in Frank A. Munsey's "The Golden Argosy," namely "Luke Bennett's Hide-Out. A Story of the War" (Vol. IV, No. 49 (205) to Vol. V, No. 13 (221), 6 November 1886 to 26 February 1887) and "Gilbert the Trapper; or, The Heir in Buckskin" (Vol. V, No. 43 (251) to Vol. VI, No. 6 (266), 24 September 1887 to 7 January 1888).

In "Harry Castlemon, Boy's Own Author: Appreciation and Bibliography" compiled by Jacob Blanck (R. R. Bowker Company, New York, 1941, Pages 110 to 113), detailed consideration is given to the evidence that Capt. C. B. Ashley was a pen name of either Charles Austin Fosdick (1842-1915) or of William Reeve Hamilton (1855-1914).

Briefly the Fosdick connection rests on two strands of evidence, one positive and one circumstantial. The factual strand is a pencil inscription, C. A. Fosdick, on the title pages of Library of Congress copies of book editions of the two Ashley tales. These two books have been re-bound and also have the name, C. A. Fosdick, on their spines. The circumstantial strand is a similarity of style and plot with tales published under Fosdick's famous pseudonym, Harry Castlemon.

The Hamilton connection rests on an ambiguous item in the Correspondence Column of "The Golden Argosy" for 4 August, 1888 (Vol. VI, No. 36 (296)). Mr. Blanck considers this evidence critically and, on the whole, adversely.

In my opinion the Library of Congress markings must be regarded with extreme caution. I say this because, in the case of Capt. Marcy Hunter, as I have demonstrated later in this article, a wrong ascription was accepted by the Library of Congress without adequate investigation. What happened with one pen name of the time could well have happened with others, and were it not for Mr. Blanck's style and plot comparisons, I would be very

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skeptical indeed. As it is the opinion of such a recognized authority that style, text and plots strongly resemble the Harry Castlemon tales, "Frank on a Gun-Boat" (in the case of "Luke Bennett's Hide-Out") and "Elam Storm the Wolfen" (in the case of "Gilbert the Trapper") must be accorded considerable weight.

Against this must be set the absence of any claim elsewhere to Fosdick authorship of the Ashley tales. In the case of such a prolific user of pen names as Edward S. Ellis that would be perfectly understandable, but it is not so easy to accept where Fosdick is concerned. Nevertheless the fact that, apparently, the by-line was only used twice, might explain its being overlooked by Fosdick in preparing thumbnail autobiographies.

Ellis enters the picture through W. C. Miller's "Dime Novel Authors: 1860-1900" (Ralph Cummings, Grafton, Mass., 1933), where Capt. C. B. Ashley is given as one of his pen names. From the chronological standpoint the name could easily have been an Ellis pseudonym, since he was one of Munsey's mainstays at that time. In fact he may have been editor of "The Golden Argosy" when the Ashley tales appeared.

From the viewpoint of cause for using a pen name, Ellis again measures up well. During the period between the start of the first and the end of the second Ashley tale, five serials definitely by Ellis (four under his own name) were also published in whole or in part, also published was the Barnum tale, "Dick Broadhead," of which Ellis seems likely to have been the true author.

From the style and plot viewpoint there is nothing to support Ellis authorship.

One other piece of evidence remains to be considered. In the Correspondence Column of "The Golden Argosy" for 30th April, 1887, the following answers were given:

D. W. Jr., Tekamah, Neb.: Horatio Alger Jr. lives in New York City, Harry Castlemon in New York State; Oliver Optic and Frank H. Converse in Massachusetts.

W. B., Hyde Park, Ill.: Edward S. Ellis lives in New Jersey, Brooks McCormick in Massachusetts and Capt. C. B. Ashley in New York State.

Prima facie this rules out Ellis as author of the C. B. Ashley stories, but it is perhaps worth noting that, in the memoirs of his only son (Wilmot), Amityville, L. I., is given as the family home in 1887. However it is difficult to believe that Munsey would have printed New Jersey for New York State in error, so we must assume that, as of 30th April, 1887, Ellis was living in New Jersey, and that he also lived in Long Island during that year, either before or after April.

Incidentally it should be added at this point that Mr. Blanck found that the record of the United States Army List contains no officer named Capt. C. B. Ashley.

Mr. Blanck, in a letter to the writer, dated 10th November, 1953, says that he leans to the belief that Ashley was Hamilton. My own preference is for Fosdick as the author of the Ashley tales and my reasons are as follows:

- (1) Mr. Blanck's findings in favour of Fosdick, as a result of his plot and style study of the two Ashley tales, are impressive.
- (2) The connection with W. R. Hamilton strikes me as very tenuous.
- (3) Mr. Blanck's chapter on Capt. C. B. Ashley offers no comment on the serialization (Vol. I, No. 13 to Vol. I, No. 37, 3 March to 9 June, 1883) of "Don Gordon's Shooting Box" (by Harry Castlemon) in Munsey's "Golden Argosy," AFTER the sale in December 1882 of the Mss. to Porter & Coates, but BEFORE the publication of the story in book form as No. 1 of "The Rod & Gun Series" (26 July, 1883).
- (4) By weeding out reprints and combining the Castlemon and Ashley stories, we obtain a picture of seventeen tales spread over the period March

1880 to March 1890, without any overlap.

If "Luke Bennett's Hide-Out" and "Gilbert the Trapper" were written by Fosdick, why was Capt. C. B. Ashley used instead of the popular nom-de-plume, Harry Castlemon? I can offer no more than a theory, which the reader must just take for what he feels it is worth.

Ellis helped James Elverson to launch "Golden Days" in 1880 by becoming its first editor. In that capacity he secured such young people's favorites as Alger, Castlemon, Otis, Converse and Coomber for its contributors.

According to Wilmot Ellis' "Ellisana", Summerville, S. C., November 1932, 32 page typescript), James Elverson interfered too much. Anyway, after two or three years, Ellis linked up with Frank Munsey, becoming a kind of contributing editor of "Golden Argosy" ("The History of American Magazines" by Frank Luther Mott, Vol. 3, 1865-1885, Page 178, Harvard University Press, 1938). Ellis evidently took many of the authors who had helped establish "Golden Days" over to "Golden Argosy," for we find serials by Alger, Optic, Converse, Coomer, etc.

Ellis was also involved as intermediary in the correspondence that led to Fosdick's "exclusive" contract with Porter & Coates and, therefore, must have been well aware of the facts. As another of Porter & Coates' glittering roster of juvenile authors, Ellis would have been ideally placed to persuade that firm to allow Fosdick to supply two serials to "Golden Argosy," provided they were published under a different pseudonym from Harry Castlemon.

Now Ellis revelled in military pseudonyms and so it strikes me as at least possible that he chose the name, Capt. C. B. Ashley, for Fosdick.

Anyway, in conclusion, while I cannot give Ellis a complete discharge from the authorship case, I must transfer Capt. C. B. Ashley from his conjectural to his improbable pen name category.

Boynton K. Belknap, M.D.: Since Emerson Rodman is now a fully proven pen name of Edward S. Ellis, Boynton K. Belknap, M.D., should also be transferred from his probable to his proven pen name category. (No. 267, Page 92).

Lieut. Henry L. Boone: (No. 268, Page 3). This is given as a pen name of Henry Llewellyn Williams, Jr., in "Initials and Pseudonyms: A Directory of Literary Disguises" by William Cushing (2nd Series, T. Y. Crowell & Co., New York, 1888).

Also, in an interview in "The New York Mirror" (Vol. 19, 23 June 1883), Williams lists a number of tales, such as "Pawnee Pete", which he wrote. "Pawnee Pete" by Lt. Henry L. Boone was published as No. 74 of De Witt's Ten Cent Romances.

Mr. Ralph Adimari tells me (letter dated 2nd May, 1957) that the name was attributed to Percy B. St. John in "The House of Beadle & Adams" (Vol. II, Page 321) on the strength of a novel written by Percy St. John in 1842, which was reprinted as by Lt. Henry L. Boone under the imprint of Robert De Witt. While I have not located the 1842 edition, I understand the tale to be "Keetsea, The Queen of the Plains; or, The Enchanted Rock," reprinted as by Percy B. St. John (Beadle's Dime Novels No. 244, 5 Dec. 1871) and again as by Lt. Henry L. Boone (De Witt's Champion Novels No. 42, after 1873). The earliest edition I have discovered was dated 1855 and was published by Ward & Lock of London in paper covers.

Mr. Adimari suggests that, perhaps, Williams, who met St. John in London, passed the tale off as his own after the latter's death (see "The House of Beadle & Adams," Vol. II, Page 252) or, else, that Robert De Witt credited it to Lt. Henry L. Boone without permission. Mr. Adimari cites another example of De Witt crediting the tale of one author to the pseudonym of a quite different author, so it seems only charitable to lay the fault at De Witt's door.

Be that as it may, I think we can definitely accept Lt. Henry L. Boone as a pen name of Henry L. Williams and, anyway, can definitely rule out any connection with Edward S. Ellis. Therefore the name should be transferred from the conjectural to the disproven category of Ellis pseudonyms.

Howard M. Boynton (No. 268, Page 2) All I can add about this name is that a reading of the five detective stories written for Beadle & Adams has failed to reveal any internal evidence either for or against Ellis authorship.

Mahlon A. Brown: (No. 267, Page 93). "The Prince of Scouts; or, Kit Carson on the Warpath" by Our New Contributor ("The New York Fireside Companion," Vol. VII, No. 164, 19 Dec. 1870 to No. 167, 9 Jan. 1871) was reprinted as Kit Carson on the Warpath" by the author of "Bob Carson's Trail" (Munro's Ten Cent Novels No. 253, 25 April 1873, George Munro, New York). Since "Our New Contributor" was used in George Munro's "The New York Fireside Companion" is a proven pen name of Edward S. Ellis (see Part III of this article) and since the author of "Bob Carson's Trail" (Munro's Ten Cent Novels No. 246, 17 Jan. 1873) was Mahlon A. Brown, that name must now be transferred from the improbable to the proven Ellis pen name category.

Warne Ellis (No. 268, Page 3). Three tales under this by-line have been located in The Camp-Fire Library (The Camp-Fire Library Publishing Company, New York, 1888), namely No. 35, "The Sailor Crusoe; or, Wonderful Adventures of a Wrecked Mariner. A Story of the African Coast"; No. 39, "The Young Castaway; or, Adventures off the African Coast"; No. 43, "The African Marooner; or, Adventures along the Slave Coast." I have not yet been able to read these three stories, but am doubtful of Ellis authorship on two grounds. The first is that the sea was not a popular setting with Ellis. The second is that, to the best of my knowledge, Ellis stories were not featured in The Camp-Fire Library, which contains many reprints from series to which he probably never contributed—e.g., De Witt's Ten Cent Romances and Ornum's Ten Cent Popular Novels. Having regard to the fact that it was Miller who ascribed Warne ELLIS to Edward S. ELLIS, this looks suspiciously like a "similarity of name" guess. Anyway, until concrete evidence pointing definitely to Edward S. Ellis is forthcoming, I propose to relegate the name to his improbable pseudonyms category.

Edwin Emerson: (No. 268, Pages 2 & 3). Mr. Ralph Adimari believes this to have been a pseudonym of Joseph F. Henderson on the strength of a letter from William H. Manning (1852-1929), dated 2nd June, 1918, to the late William J. Benners. I do not regard this as strong evidence for, after a lapse of many years, memories are frequently faulty. Professor Johannsen has recorded an excellent example of that truth in "The House of Beadle & Adams" (Vol. II, Page 198) in connection with the memories of George Waldo Browne.

It may be that a strong personal "hunch" in favor of Ellis authorship of the Edwin Emerson tales has flavored my research and, of course, Manning COULD have been correct. All I can do is to offer the following evidence for the reader's consideration, leaving it to him to make up his own mind:

- (1) The six Edwin Emerson tales all appeared in Beadle publications about the time that Ellis was experimenting with new pen names—e.g., Lt. Ned Hunter. Like that pen name, Edwin Emerson could have been dropped when Capt. "Bruin" Adams proved an outstanding success. Anyway it fits neatly into the pattern of the Ellis pen names.
- (2) The style of the Edwin Emerson tales is quite in keeping with that of the Ellis tales of the period.
- (3) The plot of "The Wood Witch; or, The Squatter's Secret" by Edwin Emerson (Starr's American Novels No. 65, 16 May 1871) concerns a crazy white girl, posing as an Indian, whose sanity is restored by an operation

to remove a small bone pressing on the brain. Restoring sanity by operation or shock was a favorite theme with Ellis (of: "The Frontier Angel" (1861), "The Haunted Wood" (1866), "The Moose Trackers" (1874), "The Wild Man of the Woods" (1875), "The Phantom of the Prairie" (1875/76) and its sequel, "Long Jim the Scout" (1879). Insanity was also featured in the plots of several other Ellis tales.

- (4) Typical Ellis Irish characters appear in "The Phantom Hunter; or, Love after Death" and "The Secret Slayer; or, Dingle the Outlaw," both by Edwin Emerson (Starr's American Novels Nos. 69 & 73, 11 July and 5 Sept. 1871).
- (5) "Dusky Darrell, Trapper; or, The Angel of the Wilderness" by Edwin Emerson (Starr's American Novels No. 77, 21 Oct. 1871) has a strong plot similarity to "Bill Biddon, Trapper; or, Life in the North-West" (Beadle's Dime Novels No. 12, 1 Dec. 1860).

Capt. George Granville, U.S.A. (No. 268, Page 3. Mr. Ralph Adimari informs me (letter dated 2 May, 1957) that he once had a note (now mislaid, unfortunately) of a tale by Capt. Geo. Granville, U.S.A. (George G. Small). In an article, entitled "Old Story Papers" ("The Round-Up," Vol. 10, No. 115, April 1942, Page 5), its author, U. G. Figley, also states that Capt. Geo. Granville was a pen name of George G. Small. Mr. Adimari adds that the nom de plume appears only in Tousey publications. Thus, while proof is still lacking, I feel justified in transferring the name from the conjectural to the improbable Ellis pen name category, especially having regard to the fact that Ellis almost certainly never wrote for Tousey.

Oscar A. Gwynne, (No. 267, Pages 91 & 92). "The Hobgoblin of Devil's Shadow. A Tale of the Telephone" (Frank Leslie's Boys' & Girls' Weekly, Vol. XXII No. 560, 14 July 1877 to Vol. XXIII No. 568, 6 Sept. 1877, Frank Leslie, New York) was by Oscar A. Gwynne, author of "The Haunted Island." Therefore, since "The Haunted Island" was by Oswald A. Gwynne, a proven pen name of Edward S. Ellis, Oscar A. Gwynne can now be transferred from the probable to the proven pseudonyms category.

Lieut. Hollis Hayne, (No. 268, Page 3). This by-line was used for one story in "The Nickel Library" (Novelist Publishing Company, New York)—"The Fortune Hunters; or, The River of Gold" by Lt. Hollis Hayne (No. 282, 5 August, 1882, reprinted as No. 622, 16 June, 1887 and again as No. 862, 16 January, 1892). Professor Johannsen ascribes Hollis Hayne to William H. Manning on account of its similarity to Corporal Morris Hoyne, used by Manning for The Novelist Publishing Company's sister series, "The War Library" ("The Nickel Library, by Albert Johannsen, Dime Novel Round-Up Bibliographic Listing No. 3, Edward T. LeBlanc, Fall River, Mass., April 1959, Page 47). Consequently I have removed Hollis Hayne from the conjectural to the improbable pseudonyms category.

Captain Hamilton Holmes, (No. 268, Page 3). The two tales by Captain Hamilton Holmes are as unlike as chalk and cheese. "Old Rube the Hunter; or, The Crow Captive. A Tale of the Great Plains" (No. 31, The American Tales, 16 January 1866, American News Company, New York, Publisher's Agent) is in no way distinguishable from the routine narrative dime novel of the period, but "Stung Serpent; or, The Last Chief of the Natchez. A Tale of Louisiana in the Olden Time" (No. 36: The American Tales, 22 May, 1866) has an introspective style of writing that is rarely found in the dime novel. The only comparable tale by Ellis is "The Phantom Chief; or, The Indian's Revenge" (No. 23, Irwin's American Novels, 27 December, 1866, Irwin & Co., New York), which is really a discursive defence of the Red Indian case against the tide of white civilization, hung on a slender story of capture, escape, re-capture and final release of a young French Canadian girl. The similarity of theme (not plot) of "Stung Serpent" and "The Phantom Chief" sug-

gests that the author of either one could well have been the author of both tales and the style in no way refutes that possibility. So far as Ellis is concerned, Captain Hamilton Holmes can be fitted without difficulty into the overall pattern of his pseudonyms. Nevertheless the evidence in favor of Ellis authorship of the Hamilton Holmes tales remains slender.

In the issue of 16 June, 1900 (Vol. 57, No. 1481) "The Publishers' Weekly" reprinted part of a letter written to "The New York Sun" by Ellis about "The Novels of Mr. Beadle." The following is an extract from that letter: "The first dime novel was written by Ann S. Stephens, and connected with her were Col. A. J. H. Duganne, Mrs. Mary A. Dennison, Captain Mayne Reid and a well-known Episcopal clergyman, who wrote under a nom de plume."

Mr. Adimari reports having located a Rev. Hamilton Holmes as living in Brooklyn at the time the two Capt. Hamilton Holmes tales were published (letter to the writer dated 22 October, 1956).

The difficulty about accepting any connection is that (1) Ellis refers to the clergyman having used a nom de plume and the minor alteration of "Capt." for "Rev." can hardly be called using a pen name, and (2) Rev. Hamilton Holmes was not, so far as I know, particularly well-known.

Moreover, Ellis' reminiscences, both for "The New York Sun" and in the introduction to the Dillingham cloth edition of "Seth Jones" (George W. Dillingham & Company, New York, 1907) are known to be inaccurate in some respects.

On the evidence at present available I do not propose to alter the category of this name.

Corporal Morris Hoyne, (No. 268, Page 3). In his letter to William J. Benners, to which reference is made in connection with Edwin Emerson, William H. Manning refers to Corporal Morris Hoyne as one of his own pen names (letter from Mr. Ralph Adimari to the writer, dated 2 May, 1957).

While I incline to the view that Manning's memory was at fault over Edwin Emerson, I doubt whether he could also have been in error, even after a lapse of many years, about a pen name he himself used.

Moreover Manning's assertion must be considered in conjunction with the following additional evidence:

- (1) All the Corporal Morris Hoyne tales that I have located are in The War Library (The Novelist Publishing Company, New York).
- (2) Edward S. Ellis does not appear to have written for that series, but it does contain a considerable number of stories by Mark Wilton (a proven pen name of Manning) and Major Hugh Warren (ascribed to Manning by Miller), as well as by Corporal Morris Hoyne.
- (3) No. 269 of The War Library (5 November, 1887) was "The Mysterious Major; or, Was He Blue or Gray?" by Corporal Morris Hoyne (cover) and by Major Hugh Warren (Page 2).

Notwithstanding the general unreliability of Miller's "Dime Novel Authors: 1860-1900" (Ralph Cummings, Grafton, Mass., 1933), I think we can take the overall evidence as conclusive of Manning authorship of the Corporal Morris Hoyne tales and so transfer the name from the conjectural to the disproven category.

Capt. Marcy Hunter, U.S.A. (No. 267, Page 93). When I wrote my previous article I could do no more than record Capt. Marcy Hunter, U.S.A., as one of the pen names ascribed to Ellis in Miller's "Dime Novel Authors."

Shortly afterwards I read five stories by Capt. Marcy Hunter, which appeared in De Witt's Ten Cent Romances (about 1872/3). Here are a few of the notes I made at the time:

"The Storm Spectre; or, Out of the Vaults!" (No. 101). A fantasy of the Flying Dutchman's pursuit of one, Paul Jones, a pirate, set in the Arctic! The writing style is immature and the plot construction so weak as to make

the tale almost unintelligible at times.

"Wolf-Fang Fritz; or, The Mad Grisly Slayer" (No. 107). Pointless story set on the prairies, full of plot weaknesses and overburdened with characters. The discrepancies and absurdities are too many to be laid to the door of the editors and the reader is left with a sense of utter futility.

"The Female Trapper; or, Lone-Star Lizzie" (No. 108). Slight and somewhat loose plot, with far too many irrelevant characters mar this story.

"White-Wolf; or, The Mountain Den" (No. 110). A story of trappers and Indians in the Far West, made irritating to the reader by the profusion of characters and the incoherence of its plot.

"Snake-Eye Sol; or, The Comanche Killer" (No. 106). Virtually pointless story—the characters are unreal and there are a number of exasperating breaches of probability.

The worthlessness of all five tales prompted me to add the following general note:

"There is some evidence in "The Female Trapper" that the author may have been English and the story even a reprint from an English story paper, e.g., "Beaver skins at that time were worth 25s a piece in the markets of civilized lands . . ." (Page 73). The indiscriminate mixing of many different tribes and an obvious ignorance of the Great West of that time tend to support this theory. Certainly the proven Ellis tales of the period show an accuracy of detail as to fauna, flora and geography and an attention to the flow necessary to an intelligible plot, which is conspicuously absent from the five Marcy Hunter tales. Moreover the Marcy Hunter tales contain none of the phrases so typical of Edward S. Ellis' writings. Also the outlandish names given to Marcy Hunter's many trappers are quite foreign to Ellis, as is the habit of cramming the stage with needless characters, that only serve to confuse the reader, without in any way contributing to the progress of the story.

Another point worthy of mention is that Marcy Hunter is not only inclined to include a dog in his stories, but to ascribe to that dog the most extraordinary powers. True Ellis sometimes uses a dog as a character, but only in the J. F. C. Adams' Nick Whiffles stories (three in number) is that dog a plot pivot. Even then the dog's part is plausible; in the Marcy Hunter tales it is not.

I feel quite sure that Marcy Hunter was not a pen name of Ellis; they (the Marcy Hunter stories) are far too immature for such a good writer as Ellis had become by the early 1870s. If I HAD to track down the real author of the Marcy Hunter tales, I should concentrate on the writings of English authors of the period. I suppose that the incoherence of the Marcy Hunter plots could be accounted for by the stories having been ruthlessly cut down from very much longer story paper serials to within the compass of normal dime novel length (approximately 100 pages); even so, this does not fully account for the many minor defects of plot."

There the matter rested for nearly two years until Mr. William Burns of Rockland, Maine, in the course of a letter (dated 14 February, 1957) about English story papers, mentioned a story about Buffalo Bill by Captain Marcy Hunter, U.S.A., which had been written by E. Z. C. Judson. Naturally I was delighted that at last it might be possible to prove that Capt. Marcy Hunter was NOT a pen name of Ellis.

Unfortunately the position is not quite so clear cut, as will be seen from the following extract from Mr. Burns' next letter (dated 18 February, 1957):

"Now, since I wrote you last, I have read that Buffalo Bill story in *Aldine's New Boys' Paper* ("Buffalo Bill. His Life and Adventures in the Wild West" by Capt. Marcy Hunter, U.S.A., Vol. 1, No. 34, 21 May, 1887 to No. 41, 9 July, 1887, 20 chapters).

"It is not wholly the story of Ned Buntline's titled: "Buffalo Bill and His Wild Adventures in the West" (J. S. Ogilvie, New York, 1886). It is a "hodge-podge" story re-written from several Beadle stories. Part is taken from "Adventures of Buffalo Bill from Boyhood to Manhood" by Col. Prentice Ingraham (Beadle's Boys' Library of Sport, Story & Adventure, Quarto edition No. 1, 14 December, 1881), another part from "Buffalo Billy, the Boy Bullwhacker" by Capt. Alfred B. Taylor (Beadle's Half-Dime Library No. 191, 22 March, 1881), and yet another part from "Buffalo Bill's Bet" by Capt. Alfred B. Taylor (Beadle's Half-Dime Library No. 194, 12 April, 1881). Lastly a large part comes from the Ned Buntline story, which first appeared as "Buffalo Bill, The King of the Border Men" in "The New York Weekly" (Vol. XXV No. 6, 23 December, 1869 to No. 17, 10 March, 1870, Street & Smith, New York). I do not mean to infer, or imply, that "Capt. Marcy Hunter" was a pen name of Judson. In fact, I feel quite sure that Buntline never used that pen name. But of course I have no way of proving this. Nor do I believe that Ellis ever used it. In this tale that we are discussing I believe that some English writer compiled it wholly from the old Beadle and Street & Smith stories about Buffalo Bill. The very good blending of the various incidents seems to prove that someone had studied carefully the stories mentioned above, before writing the Aldine serial."

Mr. Burns' idea that some English writer rehashed several American stories about Buffalo Bill, then applying his own pen name to the result, bears out my conclusion (reached from quite different premises) that Marcy Hunter may have been the pen name of an English rather than of an American author.

In any case, whoever was the true author of the Marcy Hunter tales, I consider the above evidence justifies the transfer of the name from the possible to the disproven category of Ellis pen names.

I have dealt with the evidence at some length because Capt. Marcy Hunter seems to me to be the classic example of the dangers of careless assumption. When both The Library of Congress and The New York Public Library gave Capt. Marcy Hunter as a pen name of Edward S. Ellis, I accorded the claim great significance. However, when I approached those authorities, I found that the source in both cases was Miller's "Dime Novel Authors." In fact every lead I pursued led back to Miller in the end!

My research leaves me in no doubt that Miller ascribed Capt. Marcy Hunter, U.S.A., to Edward S. Ellis without adequate investigation. As a result the name has become so widely accepted as his pseudonym that, even now, a few of my correspondents, remain unconvinced! Moreover I would not like to count on any correction of the error being made in the catalogues of the major libraries.

Therefore I make no apology for going into detail and would add a plea against going into print without either proof or reasoned evidence. Where a name has already been ascribed in print, more license seems permissible in supporting or refuting the claim but, in general, circumstantial evidence should be quoted very sparingly indeed and never where it is more ingenious than logical. Style is the most unsatisfactory type of internal evidence, since it lends itself to wishful thinking, but plot similarities are not a great deal more reliable.

Having let off steam I must, in all fairness, admit myself open to a possible charge of inconsistency in the cases of Howard M. Boynton, Fred F. Foster and George Henry Prentice. All I can say is that I have investigated many more names, which I felt (still do feel in some instances) may have been Ellis pen names, without going on record, because the evidence seemed to me not to go beyond guesswork.

I think I should also crave the indulgence of Ralph Cummings for my

sharp criticism of Miller's pioneer work, but I still feel rueful about the time and trouble to which Miller's more irresponsible ascriptions have put me.

L. Augustus Jones (Page 94, No. 267). Leonard Augustus Jones (1832-1909) was the author of a number of Law books, all published as by Leonard A. Jones ("The Library of Congress Catalogue of Printed Cards issued to July 31, 1942," Vol. 77, Pages 455 to 457, Edwards Brothers Incorporated, Ann Arbor, Michigan, 1944). The question now arises as to whether the Leonard Augustus Jones, who wrote law books, was also the author of the L. Augustus Jones dime novels and story paper serials.

There is a gap of several years between the publication of the last L. Augustus Jones dime novel and that of the first Leonard A. Jones law text book. A budding young lawyer, with text book aspirations, might wish to obscure the fact that he had written dime novels. The names L. Augustus Jones and Leonard A. Jones suggest a simply variation for some such purpose.

The difficulty in accepting this identity of authorship lies in the following answer to "Imperial, St. Louis" (Correspondents Column, New York Fireside Companion, Vol. VI, No. 151, 19 September, 1870, George Munro, New York): "We regret to inform you that the gifted young writer, L. Augustus Jones, is dead . . ."

The situation is complicated by a number of other claims to authorship of the L. Augustus Jones tales, namely:

- (1) L. Augustus Jones was attributed, with Burke Brentford and Capt. L. C. Carleton, to Arthur L. Meserve, by George Waldo Browne in "Pioneers of Popular Literature" (Granite State Magazine, III, 1907, Page 56). As Burke Brentford and Capt. L. C. Carleton were pen names of Nathan D. Urner and Edward S. Ellis respectively ("The House of Beadle & Adams," Vol. II, Pages 42 and 198), it is difficult to take seriously Meserve authorship of the L. Augustus Jones tales.
- (2) L. Augustus Jones was listed among the pen names of E. Z. C. Judson in "The Great Rascal" by Jay Monagan (Little, Brown & Co., Boston, 1952) and in "Buffalo Bill: the legend, the man of action, the showman" by Rupert Croft Cooke and William S. Meadmore (Sidgwick & Jackson, London, 1952). Writing from memory (letter dated 12, October, 1953), his notes not being available, Mr. Monagan advised me that he suspected L. Augustus Jones to be Judson on account of similarity of published titles. I understand that Messrs. Croft-Cooke and Meadmore used "The Great Rascal" as their source of information.
- (3) L. Augustus Jones was credited to William J. Cobb, Jr., in "Dime Novel Authors, 1860-1900" by W. C. Miller (Ralph Cummings, Grafton, Mass., September 1933). On this ascription I have no direct evidence. In general, however, it seems safest to regard Miller's work as wrong, where doubt and absence of any evidence to the contrary combine!
- (4) In the course of work on a bibliographical listing of Munro's Ten Cent Novels (Dime Novel Round-Up Supplement No. 2, Edward T. LeBlanc, Fall River, Mass., October, 1958), I found a slender network of evidence connecting L. Augustus Jones with W. Gilmore Simms, Captain Frederick Whittaker and Arthur L. Meserve! Mr. Adimari (letter to the writer in November, 1956) provided yet another link—with H. Warren Trowbridge. I do not propose to set out the evidence in detail, for it can be found in the notes to the bibliographical listing.

So far as this article is concerned, it seems sufficient to say that the evidence suggesting L. Augustus Jones to have been a pen name, no matter which of the real authors named you are considering, looks unconvincing.

The death notice in "The Fireside Companion" is *prima facie* evidence that L. Augustus Jones was a real person and I think it is outside the scope of this article to argue whether or not L. Augustus Jones and Leonard A.

Jones were one and the same person.

All I need add is that, whoever did write the L. Augustus Jones tales, we can be reasonably sure that it was not Edward S. Ellis. Therefore I have no hesitation in leaving L. Augustus Jones in the improbable pen name category. In fact I am tempted to transfer the name to the disproven category.

Major Ashley Lawrence, (No. 268, Page 3). In a letter to Robert Bonner, dated March 18, 1880 (Robert Bonner Letters, New York Public Library), A. R. Calhoun states, "Davis & Elverson paid me \$70 a week. I wrote four serials a year and twelve sketches. Two of the serials appeared as "Ashley Lawrence" and two as "Major Alfred Rochefort." Therefore Major Ashley Lawrence can now be transferred from the conjectural to the disproven pen name category.

Captain LeClair, (No. 268, Page 3). This by-line was used for one story in "The Nickel Library" (Novelist Publishing Company, New York), "Rocky Mountain Rangers; or, Gold Seekers of the Gila" by Captain Arthur LeClair (No. 184, March 5, 1881, reprinted as No. 547, May 12, 1886 and again as No. 788, August 23, 1890). Professor Johannsen was unable to identify the true author of the story ("The Nickel Library," Bibliographic Listing by Albert Johannsen, Page 40 Dime Novel Round-Up Supplement No. 3, Edward T. LeBlanc, Fall River, Mass., April 1959).

However, as Edward S. Ellis does not appear ever to have written for either George E. Blakelee or Albert Sibley, it seems reasonable to transfer Capt. LeClair from the conjectural to the improbable pseudonym category.

An Old Hunter (George Munro); **One Who Slept on the Prairie**. Although these two pen names were commented on in the previous article (No. 267, Page 94), it was necessary to link the further evidence now available with four new pen names under Part III of this article (No. 319, Page 36).

Boynton Randolph, M.D. (No. 267, Page 92). In "The Flower of the Forest. A Tale of the Backwoods," by Boynton Randolph, M.D. (No. 19, The Fireside Series, American News Company, New York, Ca. December, 1866), the plot is padded by a humorous story (Chapter II, Pages 12 to 16) about three redskins running away from a single white pursuer. The same story, almost word for word, except for name changes, was used to pad "The Red Ranger; or, The Panther of the Plains" by Seelin Robins (Starr's American Novels No. 38, 5 May, 1870, Chapter I, Pages 11 to 23).

It is unlikely that anyone other than the original author would have dared to use such an unusual yarn again so soon—only three months later, unless this piece of padding was not included in the first edition of "The Red Ranger," namely "Kaam the Arapahoe" by Seelin Robins (Irwin's American Novels No. 27, 21 March, 1867).

Therefore, since Seelin Robins is a proven pen name of Edward S. Ellis, we now have powerful supporting evidence for the proof through Boynton Belknap M.D., that Boynton Randolph M.D., was a pen name of Edward S. Ellis.

Now that Boynton Belknap M.D., has become a fully proven Ellis pen name, I feel that this internal evidence warrants the transfer of Boynton Randolph M.D., to the proven Ellis pen name category.

Geoffrey Randolph (No. 266, Page 82). "Hunting the Red Deer," a sketch by Capt. R. M. Hawthorne (a proven Ellis pen name) in "Golden Days" (James Elverson, Philadelphia, Vol. I, No. 1, 3 June, 1880) was reprinted as by Geoffrey Randolph ("Golden Days," Vol. 26, No. 14, 11 February, 1905). This verifies the proof given in my previous article.

Emerson Rodman (No. 267, Page 92). "Mad Anthony's Scouts; or, The Rangers of Kentucky" by Emerson Rodman (Starr's American Novels No. 34, 1 March, 1870) is a reprint of "Life on the Flat-Boat; or, The Scouts of Mad Anthony" by Nick Wilson ("The New York Weekly," Vol. XVII, No. 29,

12 June, 1862, to No. 36, 31 July, 1862). Therefore, since "The Forest Rangers; or, The Fugitives of the Border" by Edward S. Ellis ("The New York Weekly," Vol. XVII, No. 44, 25 September, 1862, to Vol. XVIII, No. 2, 4 December, 1862, Street & Smith, New York) is a companion story to "Life on the Flat-Boat," Emerson Rodman should now be transferred from Ellis' probable to his proven pen name category.

Lucie St. Deane (No. 268, Page 3). This name was first used for a serial in "Saturday Night," entitled "The Midnight Sun. A Romance of Love and Adventure during the Sepoy Rebellion." (Vol. IX, Nos. 18 to 30, 20 January, 1872 to 13 April, 1872, Davis & Elverson, Philadelphia).

At that time Ellis was under contract to Davis & Elverson, for whom he wrote more than for any other publisher bar George Munro.

The story falls into two distinct parts. The first sees the heroine, a missionary's daughter, caught up in the Sepoy Rebellion, while the second, and by far the longer, concerns the masquerade of a crook as the heroine's brother, for the purpose of securing a fabulous diamond, the Midnight Sun of the title.

The Sepoy Mutiny was a favorite plot with Ellis and was frequently coupled with a struggle for possession of a valuable gem. The Sepoy Mutiny-Rare Gem theme appears to have been based on fact for, in "High Twelve. A Series of Striking and Truthful Incidents illustrative of the Fidelity of Free Masons to One Another in times of Distress and Danger" (Maccoy Publishing & Masonic Supply Coy., New York, 1912) we find a story, "By Sword and Fire" (Pages 27 to 158), which was clearly varied by Ellis for "The Midnight Sun" (1872), "The Jungle Scout" (1866), "The King of Rubies" (1890), "The Monarch of Rubies" (1899) and "The Star of India" (1888).

Although the larger part of "The Midnight Sun" is set in England, a most unusual locale for Ellis, the style supports Ellis authorship. Anyway it is hard to believe that anyone but Ellis could have written the Sepoy mutiny sequences, having regard to the cumulative weight of supporting evidence cited above. Incidentally it is interesting to note that the heroine's destitute brother at one point obtains funds for his fare from Liverpool to Newcastle by making contact with another Freemason.

In my opinion this one story is conclusive enough evidence that Lucie St. Deane was a pen name of Edward S. Ellis, especially as Deane was the maiden name of Ellis' first wife.

However, another story under this pen name has been discovered, which strengthens the case. It is "Jack Darragh" by L. St. Deane, author of "The Midnight Sun," "The Mystery of the Great Ruby" (Copyright entry only so far found—by American Press Association on 18 March, 1895) etc. (No. 415 The "Budget" 3d Story Books, James Henderson, London, Copyright 1895). This tale is in three distinct parts, all of which are strongly reminiscent of Ellis, as is the writing itself.

The first part, which is no more than a prologue, introduces the hero as a wonderful athlete and clean living young man—a type which Ellis dearly loved to hold up as an example to young people (Cf: "Our Jim" (1901), "Jarvis Brinton" (1885), "Lucky Ned" (1902), "Plucky Jo" (1905) and "Fighting Phil" (ca. 1912)).

The second part concerns the hero's adventures in New Mexico, where he goes to inspect mines for his father. A similar plot was used a number of times by Ellis (Cf: "True Grit" (1878), "Perseverance Parker" (1881), "Held Up!" (1896) and "Two Boys in Wyoming" (1898)).

The third part, in which the hero is kidnapped, introduces a typical Ellis detective (Cf: "The Mystery of the Three Trunks" (1893), "The Blixville Mystery" (1896), "Sh!" (1890), "The Great Berwyck Bank Burglary" (1893) and "Ned Melton's Resolve" (1892)).

It is interesting to note that "Jack Darragh" was copyrighted in 1895, presumably by James Henderson. This supports my view that Ellis may have been writing original stories for Henderson in the late 1890s.

The difficulty in establishing such a connection is the absence of any satisfactory bibliographical data on and any large survival of James Henderson publications. However, "Shod with Silence" and "In the Days of the Pioneers" definitely and "The Phantom of the River" probably appeared in 1d parts with James Henderson's imprint in 1893. No earlier serialization of these tales in a United States story paper has been located and the first book editions (The Boone & Kenton Series, Henry T. Coates & Co., Philadelphia) did not appear until 1896/1897.

I make this digression in order that readers may be aware that James Henderson publications may contain Ellis material, and may also contain the factual proof that Lucie St. Deane was an Ellis pseudonym.

As it is I have no hesitation in transferring the name from the conjectural to the probable pen name category. In fact I am sorely tempted to place Lucie St. Deane amongst the list of proven Ellis pen names.

Captain Tom (No. 268, Page 4). This by-line was used for seven juvenile serials in "Saturday Night" from May 1873 to June 1878. In a letter to Robert Bonner, dated 4th June, 1881 (Robert Bonner Letters New York Public Library), Ellis says that he contributed more than 40 serials to "Saturday Night" during the 12 years up to 1880. These are fully accounted for under the proven Ellis pen names: Geoffrey Randolph (7); A U. S. Detective or E. A. St. Mox (11); Frank Foulkner (4) and under the author's real name (19). If the one serial by Lucie St. Deane was also by Ellis—and that is probable—the addition of the Captain Tom tales would raise the Ellis contributions to 48 serials.

I think it would be illogical to equate that with the "more than 40 serials" claimed by Ellis. In such circumstances Ellis would surely have claimed "nearly 50 serials." Moreover five of the seven Captain Tom serials are sea tales and the sea was no favorite plot medium with Ellis. While I have yet to read these stories, I expect their style to support my view that Captain Tom was NOT a pen name of Edward S. Ellis. Anyway I feel justified in transferring the name from the conjectural to the improbable pseudonyms category.

Col. Tom Travis (No. 267, Page 93). Since reading "Rambunctious Rube the Ring-Tailed Sporter of the Prairies" by Colonel Tom Travis (No. 32, Ten Cent Popular Novels, Ornum & Company, New York, 1868), I have come to the conclusion that it is highly improbable that Edward S. Ellis was the author. The grammar and flow are not too bad, but the far-fetched plot is unlike anything by Ellis that I have read—and I have studied hundreds of his Indian tales. Even the early "Seth Jones" is one hundred per cent logical by comparison. The ease with which the superhuman trappers repulse hordes of Indians, slaughtering them by the dozen, without even receiving a scratch, is idiotic. Even more ludicrous are the exploits of the hero's dog, Speculation, a doughty Indian fighter in itself, as the following quotation will illustrate: "As the hapless brave succumbed, his fierce assailant made a grasp at the scalp, which was now hanging by a few shreds, and tearing the reeking trophy with a jerk from the head, gave utterance to a few barks of triumph, as he laid it at his master's feet."

This internal evidence against Ellis authorship is strengthened by the absence of any evidence that Ellis wrote for Norman Munro earlier than the end of 1887.

In the circumstances Colonel Tom Travis must now be transferred from the possible to the improbable Ellis pen name category.

Captain Wheeler U.S.A. (No. 268, Page 3). The Robert Bonner Papers

(Manuscript Division, New York Public Library) contain receipts for serials published in "The New York Ledger," which prove that Captain Wheeler, U.S.A., was a pen name of "Leon" Lewis (Letter from Mr. Adimari to the writer, dated 22 October, 1956). Therefore this name must now be transferred from the circumstantial to the disproven Ellis pen name category.

—End of Part IV—

MEMBERSHIP CHANGES

- 235 Roswell J. Parker, 420 Waverly Ave., Clarks Summit, Pa. (New memb.)
 220 Perry E. Gianakos, Dept. Communication Skills, Michigan State Univ., East Lansing, Mich. (New address)
 89 W. H. Bradshaw, 1204 W. 94th St., Los Angeles 44, Calif. (Correction of Address)
 132 Roy B. Van Devier, 172 Paris Ave., Akron 1, Ohio (New address)

FAMOUS LAWYER WAS "TIP TOPPER"

The recent article in the Round-Up by J. P. Guinon, my fellow townsman and Brotherhood Member, on the APPLAUSE COLUMN of the old TIP TOP WEEKLY—an article that I enjoyed very much, by the way—in which he gives the names of several men who became rather famous, men who were readers of TIP TOP in their younger days, reminds me that since "Gripper" wrote this item, the name of another present day figure in the legal world has cropped up, as one who followed the doings of the Merriwells.

I refer to Jerry Geisler, the Hollywood lawyer and defender of movie celebrities in trouble. In a series of news articles in the Saturday Evening Post late in the year just closed Mr. Geisler writes of his life and experiences, and in the issue of Dec. 5, 1959, makes mention of his having been a reader of TIP TOP when it

was in its prime. He names a number of the WEEKLY, No. 462, dated Feb. 18, 1905 and titled FRANK MERRIWELL AT CARSON'S RANCH; or, THE KING OF THE CATTLE THIEVES.

He goes on to quote us a letter that he had written to Professor Fourmen who conducted the Athletic and Health Department at the back of the Weekly, and gives us the Professor's reply.

As my friend "Gripper" Guinon states, one can sure find a lot of good amusement in looking over the letters that the readers of long ago wrote in to the Editor of TIP TOP.

Gerald J. McIntosh

H. H. B. No. 164

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